

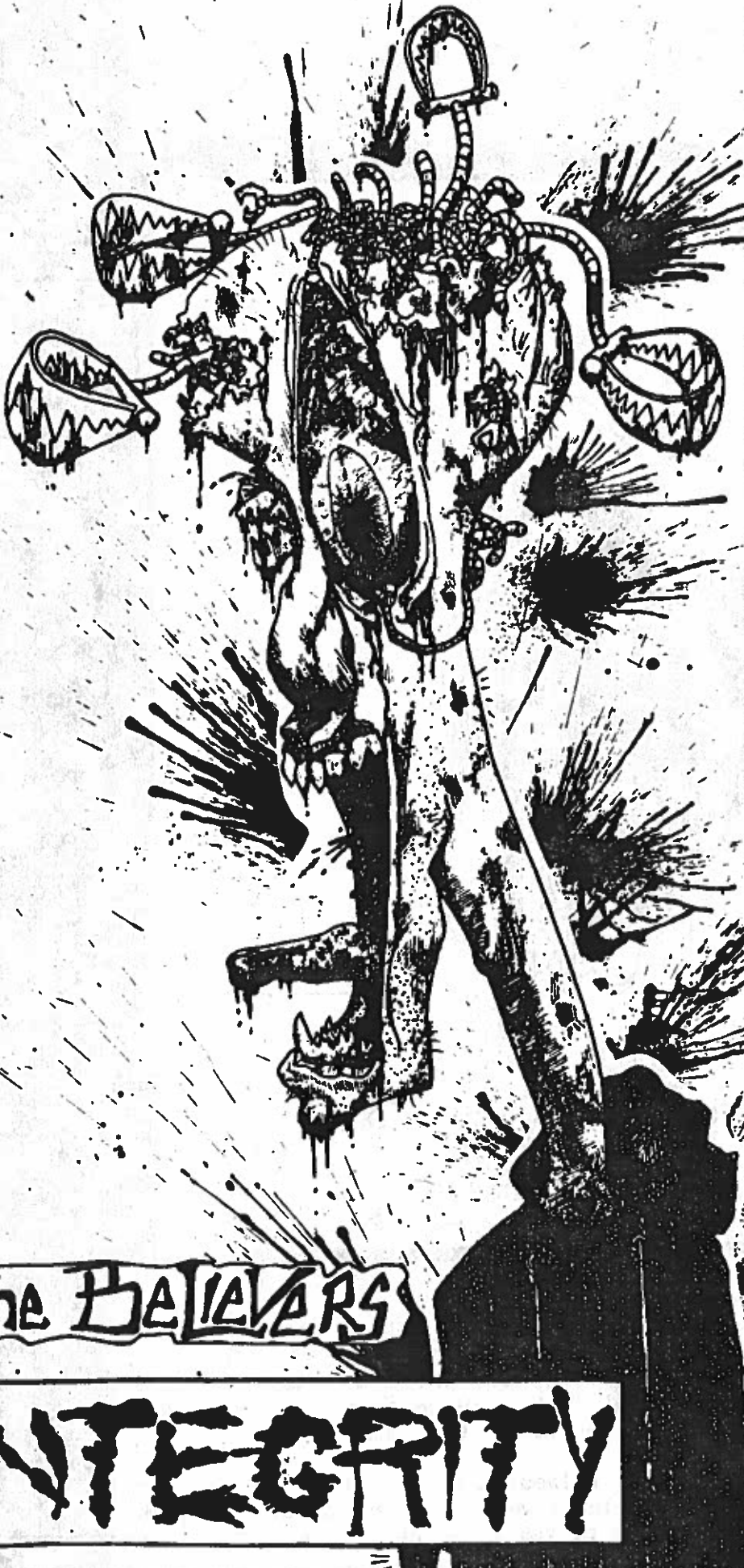
NO

EXIT:1

THE
WITHDRAWAL

The BELLERS

INTEGRITY



NO EXIT : withdrawal was produced by

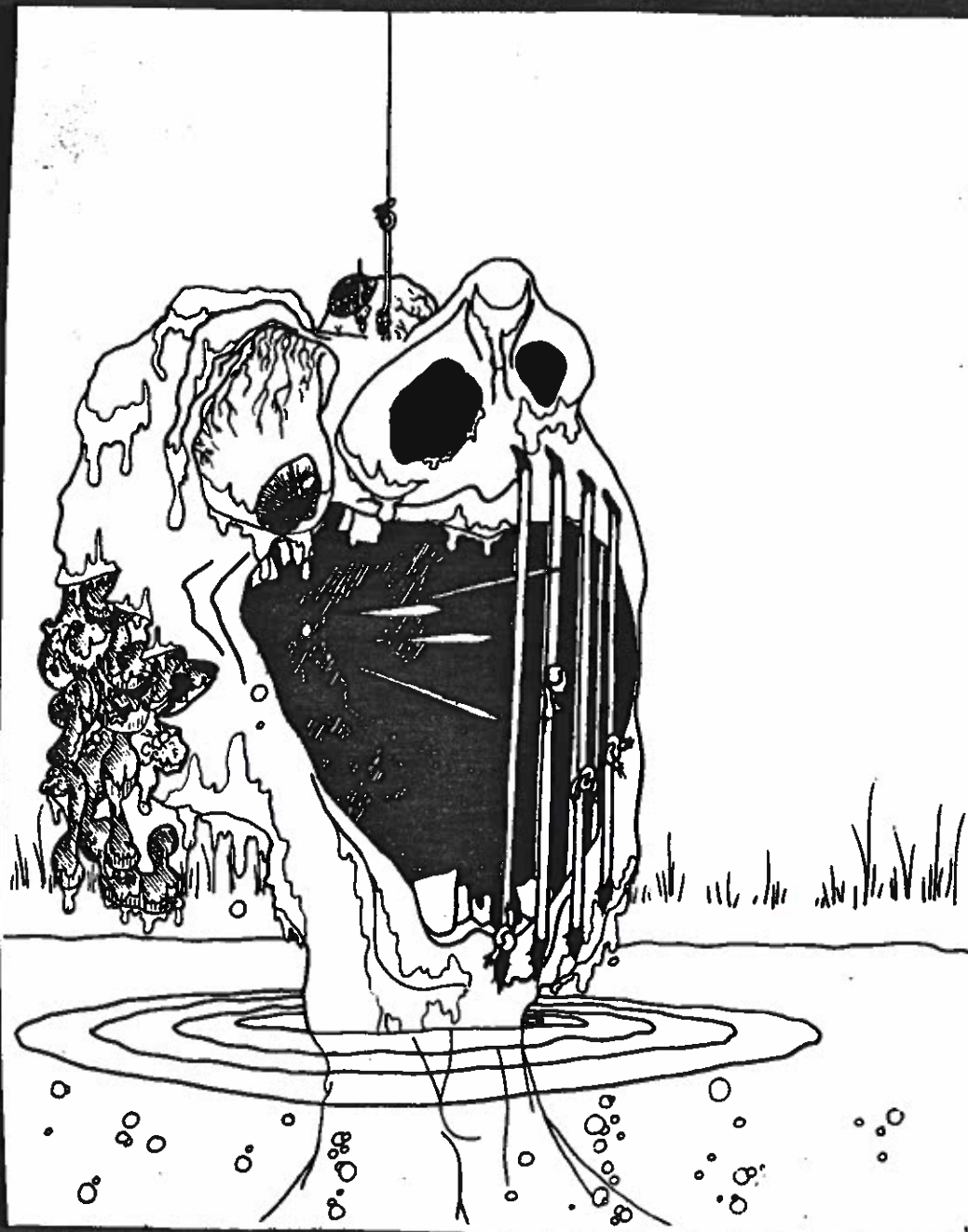
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John Piche' : interviews/ reviews/ all typing/ layout/ photos/ opinion/
grandpa.

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Printed by : John Broadbent.

"No Exit, that's stoopid. It's like 'How do I get outta here?' - Sumo Steve Front



thanks + praises : aaron + lenny (my brothers), cnuoble fresh, david outface, false hope, confront, die hard, ray + the believers, david font + hoodwink, matt + under construction, nadja + 200 stiches, pat west, thorsten zahn, jayfacelt, alex and colman, dogma, ken blazeavicious, jay kuebier, tom brose, john for printing all this, all good hardcore, blues, rap, jazz, rocknroll, metal, pop, + dance bands, all my friends who have supported me-too many to mention here. - John pliche'.

Thanx Thank you to everyone who helped, directly of indirectly. And thanx to the innumerable bands without which this could not exist, who go on making honest music. It is to you I dedicate my effort. - Alex deAcosta

The purpose of NO EXIT ZINE is to present + document music. The people who make + listen to it. And the attitudes of those people. We are not political in our intent, we're not out to change the world and overthrow the capitalistic or communist superstructures so anarchy can set in then the people would have peace. This is not a political zine. If a band's music or ideas are political then we will address that as it pertains to the band + the music they make. But we are not here to comment or criticize on things happening outside the musical sphere. We do not feel competent enough to dip into the political well. We are here to talk about music + the things that influence + affect it's production. We both feel very strongly on various issues, but what binds us together is our strong love + passion for music. All types. It defines who we are, that's all we're trying to do here; document that definition. Right or wrong, good or bad, that's it.



1.5.90

I am really sick of hearing about big business + hardcore music. All this talk about band's selling out + shit, gives me a fuckin headache. Good music is good music - does it really matter how many records were pressed, how much money the band's making, or how wide the distribution is. If the band makes good music that they care about, then it will show in their record + the music they produce. If they don't, who fuckin cares cuz they'll suck! And if some fools still like the crap, who are we to say that they are any less than all of us "purists" who only dig the "street-level" bands? I got some news for ya, not all those bands are worth diddly-squat! All I got to say is, if you think a band sold out, rethink your pious soapboxing condemnation of that band. People + their opinions, needs, wants, lifestyles, likes/dislikes, etc. change over time. You can accept your own choices + evolution, but you won't accept the fact that Uniform Choice aren't straight-edge anymore or that Caroline or In Effect have full page ads in your local corner zine. Like it, hate it, buy it, ban it, I don't fuckin give a shit! I just don't want to hear your pitiful whining anymore! - John Piche

John Piche Editorial (by Alex deAcosta)

Fuck all you little hardcore nerds. Fuck all your weak, generic little bands. You're terrible. I can count the only good bands in hardcore on the fingers of my hand, or should I say fist? You don't like this so far? Fine, man. I don't need you, see? There is no hardcore scene. All there is are these little brainless people and their stoopid little bands! Why should I pay to get into a show? They should pay me, man, to go see their weak shows. Fuck the old school. Fuck the new school. Fuck any band I don't like. All I ask is : Why did Confront really break up? Don't worry! (Yeah, you got a fuckin problem? - John.)

As an editor, I guess I got to go on about my opinions if I want to, so here's another little bit of personal whims. I'd like to complain about "cover" songs. Too many bands these days do covers of the same old stuff: old hardcore. I know it's supposed to "pay tribute" to bands that inspire you, but it's more important to be creative than to pay tribute. Besides, you already pay tribute to those bands by imitating their musical style. Old hardcore bands were more creative in their choices - witness:

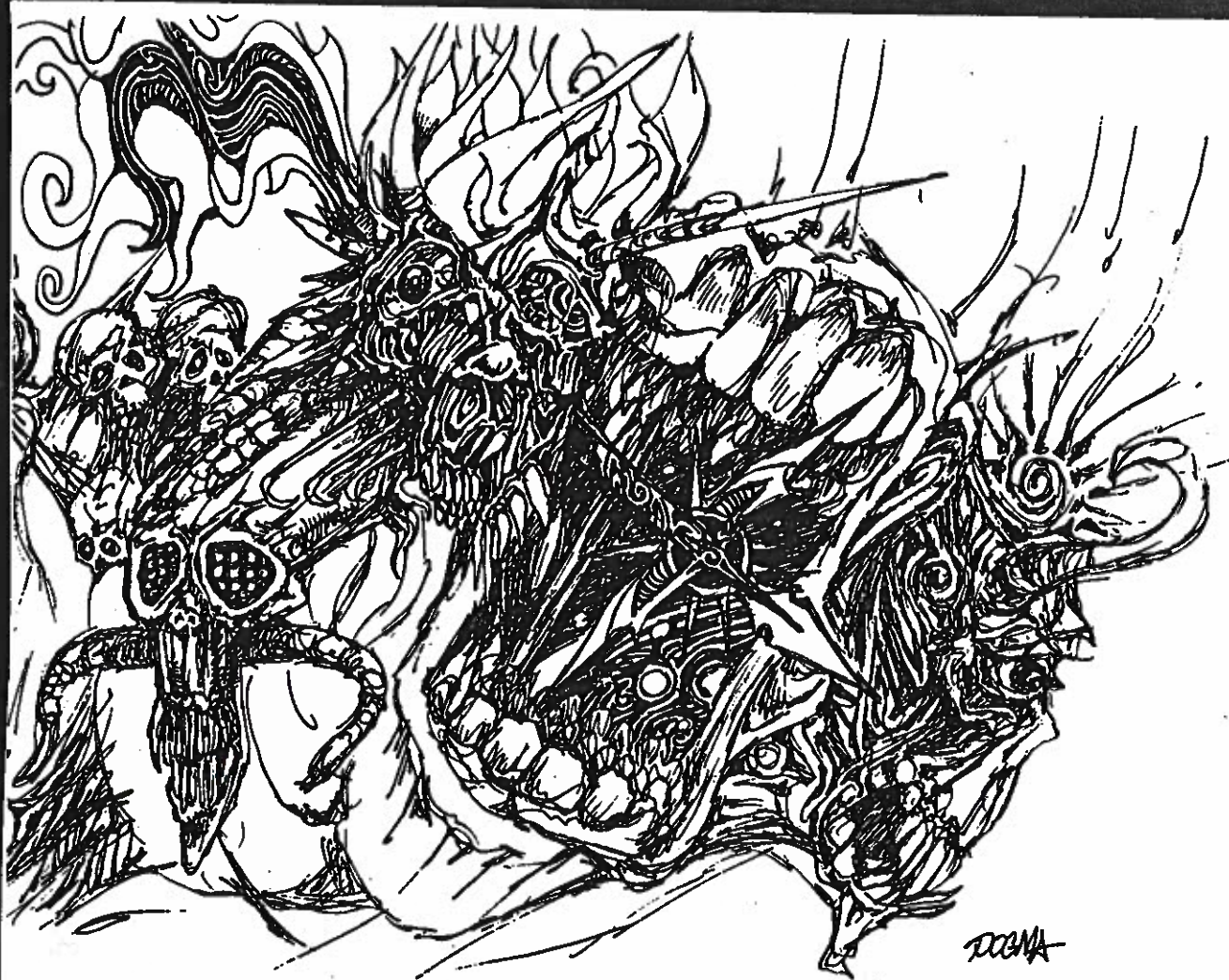
C.O.C. - "green manalishi"
Sex Pistols - "stepping stone"
Minor Threat - "stepping stone"
SS Decontrol - "no reply"
Beefeater - "manic d."

**EAT
CHEESE**

Covers should show variety of musical style, not redundancy. I dare anyone (or beg them, I suppose) to do covers of some of these songs:

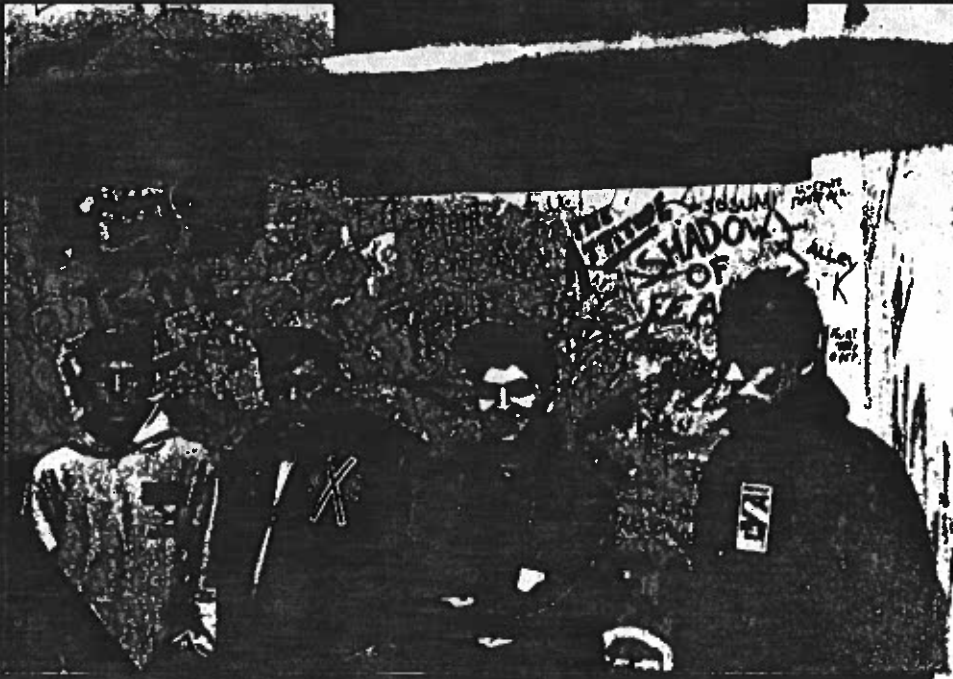
Joy Division - "new dawn fades"; Jimi Hendrix - "in from the storm"; Sisters of Mercy - "black planet"; Frank Zappa - "willie the pimp"; Motorhead - "ace of spades"; Leonard Cohen - "like a bird on a wire"; The Fall - "hip priest"; Sly and the Family Stone - "sex machine"; Simon and Garfunkel - "sound of silence"; The Police - "anything"; Paula Abdul - "straight up"; Dead Boys - "detention home"; Frankie Goes to Hollywood - "welcome to the pleasure dome"; Thompson Twins - "lies"; Fun Boy Three - "farmyard connection"; Madness - "our house"; Motown Hits - "the k-tel collection"; Jackson 5 - "abc"; Men at Work - "dr. Jeckyll and mr. Jive"; Queen - "bicycle"; Beatles - "rocky racoon"; John Cougar Mellencamp - "hurts so good"; Bryan Adams - "cuts like a knife."

Just to name a few. - Alex deAcosta (Gee, Alex see what happens when you let Len and I type your opinion column. - John.)



INTEGRITY

IN CONTRAST



(from left to right Len, Chubble Fresh, A Double, Dwid.)

OF SIN



Integrity is not new to the Cleveland hardcore scene, but just until recently they were nothing more than a posse, a fictional band. Now though they have secured a line-up + have played in penn. + albany. On Jan. 6th they make their local debut. They are putting out a seven inch through Victory records + are going to be on the Conversion Records compilation. The current line-up is...A Double - guitars; Lenny - Bass; Chubble Fresh - Drums; and Dwid - voice. On the record, Tom from Confront plays bass, he was in the band, but quit for personal reasons. This interview was done by John on 12.30.89, in a gas station close to 1 am, with A Double + Dwid. So here they are, crawling from the slimy rat infested gutters of Cleveland Heights, where they battle everyday for their personal safety + existence, the mighty Integrity.

INTEGRITY

"John, you misspelled this word. This doesn't make sense. I don't mean to crack, you don't have to change it, if you don't want to.

I'm just saying..."

- Young Len.



No Exit - What musically influences you? What inspires you to make the music you make?

Dwid - I'm inspired by the way that life is wrong in my eyes.

No Exit - In your life or everyone's life?

Dwid - Well, obviously only in mine cuz I'm the only one who can say what my life is. I think that some people live wrong lives, they live shitty lives, fuck their lives up, but I can't change that I can laugh at them and watch them fuckin' perish.

A Double - There not my lyrics I don't believe in all of 'em but I do agree with...

No Exit - Well right now all I'm askin, you play guitar, what influences you and helps you write the guitar parts that you write?

A Double - I've listened to alternative music, whatever for a really long time, since I was twelve years old. It started with like stupid punk and new wave stuff which is not stupid but I outgrew it. Then I started liking more metal, hardcore, and right now I just try to make the music I've always wanted to hear played. I've been writing some songs that I like, and I think other people will like too, but if they don't...well too bad.

Dwid - Well, musically I think we've blended like all the music through all our ages of experience and took the good qualities of every blend of music we could and put it into one melting pot.

A Double - Yeah that's basically what I try to do.

Dwid - But we do have restrictions like some people in our band aren't ready to go out on a limb and try something original. That's not bad it's just not risky.

No Exit - Is there any person or personal idol that you look up to, character or otherwise?

Dwid - Someone famous?

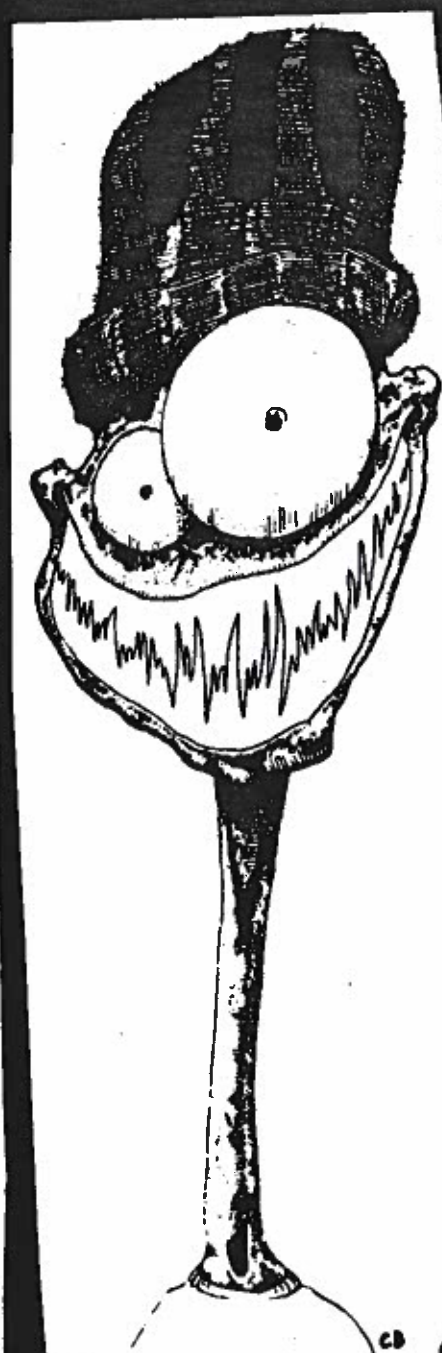
No Exit - Yeah.

A Double - I've had 'em. Right now I can't say, there's no one in the world that I'd say is living their life like I want to live mine. I try to live my life up to my morals the best that I can, sometimes I don't do a very good job, I sometimes fall back on old problems and old habits, but I try to be the best I can.

Dwid - Someone I would look up to or probably be, not really look up to, I don't know if this could be an idol but, someone I relate to the philosophy of is Clive Barker or some of his characters rather.

No Exit - So his work like influences you.

Dwid - Some. Some of the lyrics are influenced by certain things. His work, I just like his imagination and some of the things he comes up with. Like a philosophy in the Hellraiser comics series there's this one thing in there where this one cenebite talks about pain and stuff. It's just





like a religious belief and I think it's pretty cool, I don't know.
No Exit - Well, what was it?

Dwid - It says that you come into this life in pain, you exit in pain. Everything that's in your life that's memorable, that you think back to, like on your dying day your not going to think about the good things, you're gonna think of all the fucked up things and all the miserable things that you had to suffer through and you're gonna say "Goddamn it I wish I could have changed" and then you die and then you have pain. You live you get pain, you die you get pain, you remember pain that's all it ever is.

No Exit - And that's religious to you?

Dwid - Could be.

No Exit - The next question would be, what is your concept of the band at this moment as you sit here?

Dwid - What are our goals?

No Exit - No what are you feeling about the band right now, at this moment?

A Double - At this moment I feel like musically, cuz I think I'm basically in charge of the music I write the songs. I think it's going in the direction I like it to go in but now it's getting, not that it's bad but...

Dwid - Simple.

A Double - Heading toward the New York style. There's some cool New York bands.

Dwid - We don't live in New York.

A Double - We're not a New York band. We want to make music we like. Our drummer, Tony-Chubble Fresh ya know, he likes more New York style bands so that influences his playing. Whereas I like more of a mix of a lot of different kinds of bands, so that influences my writing songs. It clashes sometimes.

Dwid - Well, I just see it as whenever you have a group of people working together as a band then you're always gonna have arguments and your always gonna have conflicts. So you gotta take the good with the bad and yeah we're gonna fight a lot but we'll get a lot of different stuff taken care of. I mean musically I think we're creative, I like the music and I would buy it.

No Exit - Do you see this as a lasting thing?

Dwid - I see it as it could be lasting, I don't see the line-up as a long long long term thing, unless people like get along better.

No Exit - So right now it's not gelling the way you'd like?

Dwid - Well, socially we're not going the way I would like, we don't get along as well as I wish we would, cuz I really don't hang out with anyone except for those people in the band and like some other kids out that's very few.

A Double - That's basically it, I just hang out with my band too.

Dwid - It really makes me upset that the only people I do hang out with I always fight with cuz I see them constantly. Maybe we just need to swallow our pride once in a while.

A Double - Yeah I agree with that too.

Dwid - It's easy to say that.

A Double - No one in our band is a saint. We still have personal problems with each other but as a whole I think we're all friends. There's something that bonds us together.

Dwid - No, but I would do anything for the kids in our band and I like them like my family and even if they hate me I still like them.

"I don't mean to crack, John, but you are Mike Thalning again and you can't spell, serisolsly."
- Dwid

A Double - I would say I like my band and a lot of the time we don't get along, I think I'm speaking for everyone when I say this, we all are friends.

No Exit - Why did Lenny join and Tom quit?

Dwid - Tom had another band to go off with, I don't know if it's confront gettin back together or another band called Mean Streak.

No Exit - I can't ask you to put words in his mouth.

Dwid - That's just what I'm guessing about Tom. He wanted a different thing and he didn't fit in with us. He didn't fit into our circle right, we all are dedicated directly into music. Everything that we do, the kids who are in it now everything deals with music, our music. That's our lives. Tom saw life at a different angle, he would rather explore his career.

A Double - There's nothing wrong with that. Plus I think that Tom didn't agree with certain people, didn't get along with certain people in the band as in being in a band with them.

Dwid - He didn't like me.

A Double - So I think that's part of the reason he left, but you know I can't speak for him, Dwid can't speak for him.

Dwid - He did quit, it's not like we kicked him out, he quit on us.

No Exit - Ok, but I want to get back to what you were saying Dwid, about how Tom had a different perspective on the band, do you think that Lenny has more of a hardcore perspective on the band?

Dwid - I think you misunderstood. I mean not even dedication, I just mean Lenny's, one of his first priorities is the band. But Tom's was more like school and then his martial arts and then like the music. The way that I saw with our getting along with Tom and our getting along with Lenny was some of them are more in sync with the way that we think than others. And Tom would rather do it as a hobby, and we would rather do it as a career or a very strong side career.

A Double - I wouldn't call it a career, I'd just call it something I'm willing to make sacrifices for.

Dwid - Like a girlfriend, it's more than a girlfriend.

A Double - Listen this might sound stupid to some people, even though this isn't the greatest job, we have a show this Saturday and if we can't get it off I will quit my job.

Dwid - Yeah we will quit our jobs, put our lives on the line. I may not be able to eat, but I would still quit my job.

No Exit - Is it possible that Aaron and Lenny being brothers, I've known 'em a long time, they fight a lot. Do you think that band will suffer because of it? Will petty shit tear this band apart?

A Double - I think it's possible, I really think it's possible that petty shit could pull this band apart and that would be really too bad.

Dwid - That would be a waste of time and effort.

A Double - I've put a lot into this band. Emotionally writing songs is hard, I really do like the songs and I'm not coping other bands.

No Exit - Right now Lenny doesn't write any songs?

A Double - Right now Lenny has been in the band less than a month, month and a half tops.

Dwid - But he helps to inspire the newer stuff.

A Double - I like working with Lenny, even though he's my brother, we get into fights. He has musical talent, give Lenny a year and he'll be one of the better musicians in any hardcore band.

No Exit - Now you guys used to be in Die Hard. Dwid left Die Hard.

FREE SHIT RULES

"John, can we do the interview over, I don't sound stupid enough, I mean tough enough, yeah." - A Double



No Exit - Then you started Integrity with Aaron and then Tony joined. My question is did Integrity in fact break up Die Hard?

A Double - Yes.

Dwid - Not really cuz I thought Scott quit.

A Double - This is my opinion, since I was in Die Hard the whole time, I was in Die Hard from beginning till end. I know exactly what happened.

Dwid got kicked out and we got this kid Stork to sing, and he was a good singer. I still like Die Hard, but then I started Integrity with Dwid and then Tony joined, and we were putting half of our effort in Die Hard and about half into Integrity.

Dwid - Integrity didn't start out to be like that.

A Double - I was supposed to be a studio musician, I wasn't even ever supposed to play out with them. I was just recording with Dwid.

Dwid - We were never planning on playing out.

A Double - And then what I think happened, I think it made me and I think this is what happened with Tony too, we both got less and less into Die Hard, till it became evident to the other members. I think Scott quit because of that, I can't say.

Dwid - He had school too, I don't think he liked it too much.

A Double - But still I feel bad about it, we just disbanded Die Hard when Scott quit.

No Exit - Why are you in this band? Why are you in Integrity?

A Double - I'm in it cuz I like the music. There's things that go along with it, that I thought would go along with it and they only happen if you look for them. I always thought that when I got into a band, I thought girls would worship me, ya know. I thought it was a good way to get girls and a way to get rich, I was a stupid kid when I started a band. Now I realize that I'm in the band to mainly play music. There's side things, like you get to talk to kids, kids come up to you, but all that stuff you've got to do the foot work, especially if your just in a hardcore band and even then you have no chance if you have no personality.

No Exit - Do you have any message or crusade your out to give?

A Double - I'm in it for the music, Dwid's got his own thing. I have no message to give.

Dwid - I don't care. I've done drugs, I think they're bad for me. When I started I had a crusade, I had a thing where I wanted kids not to do drugs and fuck their lives up. But over the years, I've done preaching and all that and told people my beliefs and they seem sincere and took them to heart, or so I thought and the next thing I know their ungrateful and spit in my face. There's no point in changing people, their all fucking bastards anyway. Now I have a negative outlook. I don't think I can change shit, I don't have any influence in this world. I express the way I feel, that's it.

No Exit - You're not straight-edge?

A Double - No one smokes, drinks, or does drugs in the band. The drummer is straight-edge, the bass player is straight, and so am I. We don't call ourselves straight-edge, I don't think it matters what you call yourself.

Dwid - Let me say on the straight-edge tip, what I see it as, straight-edge was exploited, it was raped. It's nothing now, it's a joke, it's a way to dress, it's a hair cut, and it's a way to have generic beats.

A Double - I've seen bands where all they do is wear Champions and Nikes and

are considered straight-edge.

Dwid - I'm ashamed to be straight-edge now.

No Exit - Closing Comments?

A Double - When you give up your dreams you die.

Dwid - That's something to think about.

Integrity pobox 18161 cleve hts oh 44118



Seein' Red - 7" (no address)

Extremely good intentioned, politically aware, intelligent hardcore from ex-members of Larm that sadly sounds so bad as to be unlistenable. I can't even describe the music. The mix is so odd that I don't know what's supposed to sound a certain way and what's distorted. An insert says that it's a pressing mistake, and to turn the treble down and bass up, but it's still undecipherable! Too bad! I hoped this would be a new fave. Lyrics are well written and intelligent, though.... (aa)



Reviewing Policy:
We review what we buy.
ALEX - (aa)
JOHN - (jp)
Coleman - (cb)

Carcass - symphonies of sickness lp

Ok. Be prepared for a sickly biased review of this album. This would be my favorite album were it not for the fact I like their 1st one just as much. I love everything about this album!!! (He's a grind nerd - Alex) It's fast, grinding, well thought out, there are even some riffs you can hum along to, and the voices are even sicker and more gargly than ever. The lyrics are brutal and you will feel even vomity-er if you read along as you listen. This album gets even more points for its variety in music. One song starts out with a funkyish drum beat with the bass and vocals going in and out plus a song with the classic "breakdown" beat put in. This album is godly and its even being sold cheap around the US. If you don't like grindcore, it isn't for you, but you should buy it for the cover anyway. (cb)

Uppercut - four walls ep (blackout records)

I can see where this band wanted to go and it would have been damn good, but this record just does not do it. The worst part is the mix which is so quiet that it's hard to hear the music, and when you turn it up, you get that marvelous hiss. Just compare their power packed punch in the face version of "Am I Clear?" on the Blackout! NYHC comp. with the watered down one on this record. But on the other hand, they do shine through with some difficulty as a metal influenced band. And credit must be given to good lyrics as well as the singers varied voices. I still have faith though, maybe next time? (aa)

200 Stitches - who dat? demo (zesthead prod, 615 annin st, phila, pa, 19143)

I really really dig the music on this demo. It's well produced + well performed. the vocals are good, they remind me of various d.c. singers + somewhat for other guys in bigger indie bands. But back to the music - all the musicians seem really talented. The music is not heavy but it's not light-core either. It's catchy + memorable. I strongly recommend this band + it's tape cuz it really got to me. Get it. (jp)

Alone In A Crowd - ep (flux records po box 1033 newport , ri 02840)

Featuring Jules ex-Side By Side on vocals, A.I.A.C. follow in that same style of powerful hardcore. Four mid-paced tracks make up this 7", the best being "When Tigers Fight". The mix is clear and lets the rough hc shine through. Members of Raw Deal and Uppercut are featured on this, so it's doubtful that we'll see more releases. Too bad, because it's excellent. (aa)

Killing Time - "brightside" (in-effect)

This is one of the best sounding and produced records around. The band sounds really good, but I remember a time when this band would have put out one hellavahardcore record. Metal influences have crept into Killing Time's sound. Which is really too bad cuz they were once a great hardcore band, maybe ya heard of 'em...Raw Deal? It's a decent record with good packaging. (jp)

Left Insane - ep (no reality records pobox 10383, Torrance, CA 90505)

A breath of fresh air. All-instrumental; four guitar heavy songs (in that Jimi Hendrix style that you can "groove" with, not just wanking like Malmsteen). totally freaked out rock/hardcore. "Falling Down the Stairs" is awesome. Split 7" and LP coming soon! (aa)

Meelvins - ozma lp (boner records)

This is what they should have played to fuck with Noriega's brain. Much has been made of the brutal Meelvins, and it's all true. Very slow, evil music with insane lyrics. (They're not even in sentences). Lots of noises (clicking, buzzin) in the songs too. Strangely emotional/sentimental, kind of like King Kong fondling that lady, you know, the one in the white gown. (this I like - john.) (aa)

Fidelity Jones - plitdown lad (dischord re-records)

Excellent. Kinda weird, not really reggae, but heavily leaning that way. Music is raw but smooth melodic vocals really add to the whole feel of the music. This guy can sing a lot better than when he was in befeater. The bass player improved a lot too, all the musicians on this record really work well to show their talent. At times this record reminds me of a lot of other bands, certain riffs or vocals. Buy it, it should move you do to something. (jp)

SoulSide - hot bodi-gram (discord rechorde)

I don't get this band or this record. Production is somewhat bad, but it doesn't bother me, they still sound really good. The music is really different from all of everything they've put out before, but it's still their style + sound. This record confuses + frightens me. I fell a lot of power, brooding + mulling around in there. I don't understand what their trying to say. Don't matter really, I really dig it + consider it a work of great intelligence + inspiration. (jp)

Econochrist - it runs deep ep

This is a limited 7" repression of the Econochrist ep on Very Small records, originally on Truant records. Well, I'm glad it was rereleased, this is cool punk/hardcore. Vocals are throaty and blitting, with a very honest feeling to them. "Fuck Your American Dream" is catchy as hell. (aa)



Pressure Release - prison of my own ep (new age records, 1036 mt. whitney, big bear city, ca, 92314)

This record shows an impressive progression. When I last heard them, they were a pretty good se band doing 2 tracks on the X Marks The Spot comp. Now, the barely recognizable same band comes back with a 3 song 7" that has a definite metal edge, as well as an atmospheric quality that few hardcore bands achieve. (Check out the beginning of "Paralyzed") No lyrics are included, and that's too bad, becuz I'm curious as to what they have to say. But the music definitely leaves it's mark as a band whose metal influence does not ruin their music. (aa)

Our Gang - final recording cass. (hobi kiapuri 20 fr. capadanno blvd, apt 6d si ny 10305)

This tape (the recording for the 7" which I guess will never be released) shows a refining and sophistication of the all out attack a' la Antidote/A.F. of the first demo. Still retaining a lot of drive, the vocals are more melodic and the music does slow down for small melodic intros here and there. But the guitar sound and insane drumming remain the same. A shame that they broke up. (by the way, Bob! (guitar) and the guitarist and drummer of All For One are starting a new band; look out for it.) This tape consists of 6 songs recorded live in the studio July '89 and 2 songs from an older session. Get it while it lasts. Highest recommendations! (aa)

Pitbull - ep (fist'o'cuff records, 12028 gallagher, hamtramk, mi, 49212)

Well this record has it's ups and downs. The positive thing is that the songs are tight and vicious. The singer = Mike Judge. (Good or bad, take it as you will. I dig it.) The lyrics are your basic "I'm mad, I've had it, I'm fed up, I'm seelin red, etc..." Ok for what they are. The cover and insert are cool, but I think 3.75 is a bit too much money for two songs, however good. But I'm a sucker, (that he is-John) cuz I got it, so oh well. I do like the intro with a dawg barking as the bass kicks in, that's pretty damn hard! Overall, it's good. (aa)

Corrupted Morals - cheese it lp (lockout records)

Corrupted Morals sound has gained a large amount of twists since their early days. This 15 song lp is home to quite a bit of (un-irritating) guitar pyrotechnics. (yeah sure alex - John) Almost psychedelic in the swirls and scales. The vocals do take a bit of time to get used to, being high pitched and almost whiny in their insistence. But one read of the lyrics shows the convictions that so many bands sorely lack. I wouldn't recommended it to everyone, but I do dig it. (aa)

Disharmonic Orchestra/Pungent Stench - split lp + 7"s

My new grind source is from Nuclear Blast Records. I ordered the P.S./D.O. split lp + their 7"s (P.S. - "successive substitution" D.O. - "extreme deformity") The album has its ups and downs. Actually, the only down is the production for D.O. Something they did, some button left unpressed, some knob unturned has caused this overpowering noise to come from the guitar and/or bass, causing an annoying droning noise that drowns out a lot of the riffs. From what I can hear, the music is very good. Both voices for the bands are good but D.O. is much more in your face. The singer for P.S. has a nervous tick, I think. At every tempo change he lets out a grunt of sorts. After a little while, this gets kinda cheezy. As for their seven inches, both come out well. Each has 3 songs. D.O. sound a lot like Death on theirs. P.S.'s 1st 2 songs are a bit too catchy for their own good. On the whole, these bands are hard and you should like them. If you don't, go grab the cactus. (cb)

Soil - life of the party cass. (pjd, pobox 1472, pac. pal, ca, 90272)

The only instruments on this tape are drums, fretless bass, piccolo bass, + alto sax. It could be experimental garbage, but instead it's a full fledged jazz trio. I really get into it. really heavily eastern sounding at times. the music is well arranged + executed, anyone into jazz should enjoy this. (jp)

Bad Trip - positively bad ep (bellbottom records, 27 towers st. Jersey city, nj, 07305)

I like this record a lot. Innovative double-guitar hardcore that hops, skips, jumps, and pole vaults its way through seven songs (one being "Something More" from the New Breed comp). Awesome cover cover art, good introspective lyrics. (aa)

Citizen's Arrest - demo '89 (darryl 127 south mtn ave, montclair, nj 07042)

Good effort from the newest of the unendingly productive NY/NJ scene. Al_ though the songs are hardcore, with a fair amount of variation (gruff/melodic vocals closest musical comparison being early DYS) A cool package, demo with foldout sleeve, lyrics, poster, all for \$2. Get the 7" out not soon, but eventually, on Drawblank Records. Note:there's a Red C cover on here, now who remembers them? It's back to the history books on that one,kids! (aa)

Intent To Injure - "Keep Us Strong" ep (overkill records po box 20224 seattle, wa 98102)

I had already heard this mentioned in the same sentence with Negative Approach a couple of times, and I'll admit that's one of the main reasons I rushed to get it. Total old style hardcore, musically and vocally very much like N. A. and other classic hc bands, with just enough modern influences to keep it fresh. Lyrics are mean and hard, but not stupid. Outta Boston, and it's great!(aa)

Voivod - nothing face (mechanic records)

The kind of record that makes a reviewer cringe in his boots. Totally beyond description. The only word, it's VOIVOD. You notice how their records get more and more VOIVOD? Well, this one is more VOIVOD than "Dimension Hatross." A Pink Floyd cover, which rules. A record cover for each song. My only complaint is that I didn't get lyrics. Phooey. But it's great. (aa)



Impact Unit - "my friends the pit" ep (kaisersfeld 98-4200, oberhauser #1, west germany)

This is a pressing of the Impact Unit demo. For those who don't know, they are one of those classic "Boston Bands". Rough hc, getting fast here and there. Vocals along the lines of D.Y.S., no lyrics but they seem pretty varied. Six songs in all. Two comments: first, inquiring minds will note that "Nightstalker" was obviously bit by Project X on "Where It Ends". Second, I bet no one gave a shit about this band when they were around; now, everyone loves them. Are there any "old school" bands that were bad? (just wondering). (aa)

Painful X-Tremfies - you're in good hands ep (amity records, pobox 1916 rapid city, sd, 57709)

This is the first vinyl release from this South Dakota band. It has five melodic songs, you can tell this band has been at the thing for awhile. Vocals lack energy, maybe it's just the mix. Cool bass playing, though. Good in its originality and variety. (aa)

Confrontation - seven inch (draw blank records, 27118 vista encantada valencia, ca, 91355)

Confrontation produce some pretty brutal grindcore, musically similar to other bands of the same genre, with a vague similarity to label mates Infest. Lots of scary words on the lyric sheet, but on the other hand, sensitive and intelligent sociopolitical lyrics. I like it, John won't. (aa)

Jallicell Recipes - poultion road 7" (1st strike records 39-41 haligate, wigan, lancashire, england, wnl 11r)

This four song 7" was a great surprise (in more ways then one, thanx alex!). I thought they sounded like the Electro Hippies, but no, this is a far more melodic record than that. Not at all like the comp. tracks, only one of which is on here. ("Forced," the best song) Also included is an excellent cover of Attitude Adjustment's "Dead Serious" lyrics are personal and good. Now, what's so cool about Poultion Road? (aa)

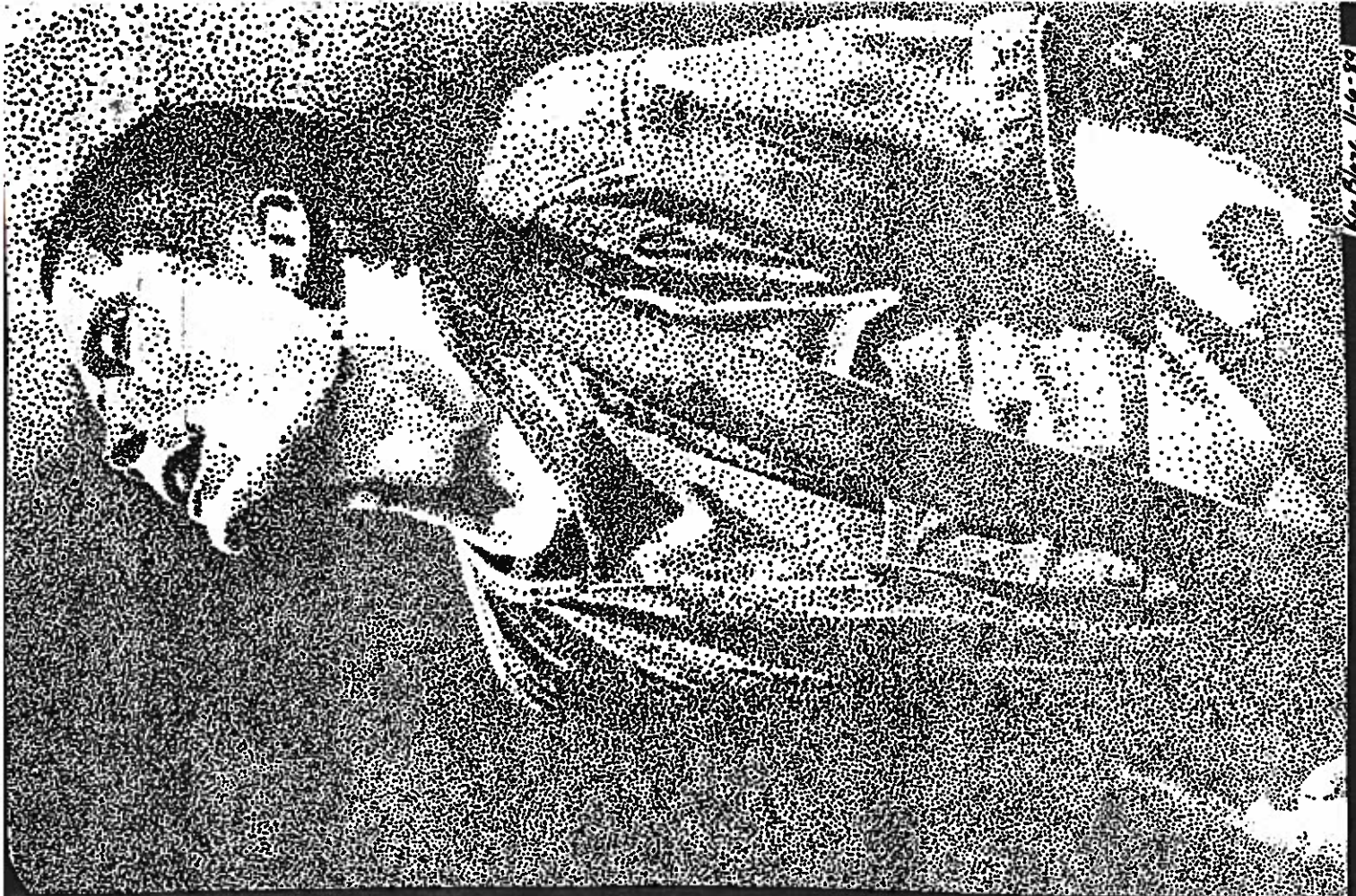


Rollins Band - hard volume (texas hotel, 721 wilshire blvd. #151 santa monica ca 90401)

I put this thing on fully expecting the hate-filled brooding bluesy hardcore attack that the Rollins Band has been pounding out. And it hit me in the face, but the punch has changed...not softened, but mutated just a little bit. Hardly noticeable except in feeling. It is really hard to explain, metal hasn't crept into the band's sound, rather industrial noise. Aw shit, I can hear the moans now. No it's not that prevalent but it's there. It's a hard, grinding, ripping, tearing, pulsating, angry work. They've just lost that total blues influence, it's fallen into the background. What more can be said about one of the best and most crucial bands around except...yeah.. (jp)

Head First - back in control ep (workshed records)

The main word here is power. Very forceful, energetic, and driven music with a great mix that gives it a big, bassy sound. Very slow parts in some songs are incredibly catchy. The lyrics are very intelligent and hardly generic. Very simple and effective graphics round off this great ep. Well, workshed is 2 for 2 (Hard Stance was awesome). I can't wait to see what's next! (aa)



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HEY #3 is going to
be delayed for a
while so I can
do the record so

I sent Tony of the Believers, a West Palm Beach SE outfit, eleven questions in October, I got the answers spoken on to a cassette by Ray in January. I had given up all hope that the answers would get here in time for this issue - If they ever came at all. Anyway here it is, not all eleven questions are printed here for lack of space. I'd like to thank Ray for the time he gave. The Believers are Tony-vocals, Dain-bass, Chad-guitar, Ray-drums.



No Exit - How + when did the Believers begin?

Ray - The Believers started about three + a half years ago. Tony, Dain + Chad were going to school together + they wanted to start a band but none of them really knew how to play their instruments. They all pretty much taught themselves. They had a drummer whose name was Jeremy. Things didn't really work out too well, so they got a new drummer, Brett. And their name was the 700 Club, they played a few parties, then they went straight + changed their name to the Believers. They played this place called the Atlanta Skateway every Tuesday night, where kids would ride their skateboards out in the little skating rink + they would bring ramps out there + the Believers would play while kids were skating. That's when I met Tony + them. They started playing more shows + just got better known. They always had problems with Brett cuz he was the only non-straight member of the band. He ruined a couple shows cuz he got stoned right before they played. Then he broke up for a while because of problems, I think with Brett. They got back together after maybe 6 months. They started playing more shows and then they broke up again. When they got back together again they had an entirely new set. They figured they were really going to do it right this time, they wrote all new songs-except for one, Real Me- it's basically one of the first songs they ever wrote. The first show they played after getting back together was a show with Social Distortion, + I was a roadie at that show + it went really good + we had a lot of fun. Social Distortion had some problems where I think they didn't like us + their roadies tried to steal a brand new guitar cabinet that Chad had just bought. Well, shit didn't go over that well with the scene + they walked outside thinking they were going to get away with it + there were about 40 people waiting out there to kick the shit out of them if they took the cabinet. After that they played a bunch of shows opening for a bunch of bands, then shit started going wrong with Brett again. They were thinking of breaking up but decided to record a demo, so they recorded a demo with my mom's help. Then things started to get real bad with Brett, I remember, one night I went over to Tony's house + started playing Brett's drums + I was just messin around playin Believer's songs. I was in a band called Bad Rep at the time + Tony goes, "Hey you wanna be in the Believers." I kinda knew he was serious but I didn't believe it, but I was like, "Fuck yeah." The next thing I knew I was the drummer for the Believers. I had to be ready for a show in like 2 weeks, it was a local show in West Palm. I pretty much knew all the songs so it really didn't take much for me to get ready. We played the show + it went really good. We then took a break, just practiced a lot, wrote a few new songs. Then we started playing shows in the summer of '89. We played a couple local shows, we played with B'last. We recently started recording for our 7" which will be a 12", we're not sure what label it's going to be on.

No Exit - Since then how has the scene grown or declined (bandwise, hanging out, clubs, ect.)?

Ray - It's always doing both at the same time. If a club closes down another

THE CULTURAL

one will open up, bands break up + bands are always forming. Hanging out has become something people really don't do anymore, a lot of people down here don't get along with each other. I see that as a different problem, a lot of people are friends but I can see in South Florida the formation of little gangs. A lot of Fort Lauderdale skinheads are joining this thing called Zulu Nation, I don't know what that's about but I know I don't like it. A lot of the West Palm kids are begining to hang out with the North Florida Nazis, which doesn't make me too happy. Bands in Florida, it's really hard for them to get recognition. Florida's not that big of a scene it doesn't get noticed that much. So bands break up due to the lack of recognition, I guess, lack of motivation. There are bands down here that really deserve to be on vinyl, some deserve to have been on vinyl 2 years ago. It's kinda hard to start a band down here cuz there's not that many decent musicians down here, you can't pluck 'em off a tree. Shows are very sporadic, especially now that there are no clubs, or places to play any more. We're lookin for more clubs to play at, recently the Cameo closed down, that used to be where all the hardcore shows used to be. All the little clubs down here have been closed cuz of violence or they just won't do hardcore shows anymore. So I guess it's sorta declined but in someways it's grown, cuz a lot of newer kids are comin into the scene, that's happenin all the time. There seems to be a lack of enthusiasm, I see kids who just don't want to go to shows, it's either out of the way or it's too difficult for them. That's just a common excuse I hear, I bust my ass to get to every show I can, I travel 4 hours to go to shows in North Florida if I have to.

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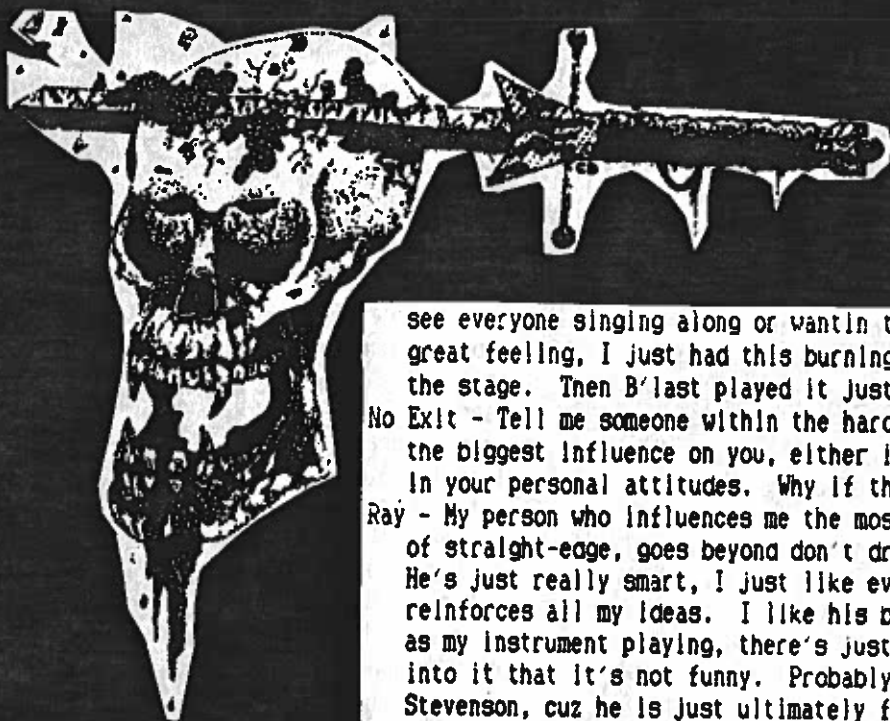


No Exit - Do you feel being straight-edge limits your sound + more importantly your audience?

Ray - Our sound, for us at least, is only limited by how well we can play our instruments. Most of our influences are not your typical straight-edge sounding bands, Bad Brains, Blast, Void + other old D.C. bands. When we put a song together we don't think of any other typical straight-edge clone band. We don't say, "Hey we better put a mosh part here," or this or that so that kids can dance. Our audience is somewhat limited cuz the scene here is limited. Straight-edge kids are really enthusiastic about going to shows, which is good to see, but it shuns away the kids who aren't straight. Which isn't that good cuz maybe if they went to a show, they would find out that there are better things to do then to sit around + get fucked up all the time. There's a lot of kids who come to our shows who aren't straight, I am happy to see that as long as their not smoking joints or drinking in the pit or blowin smoke in my face, I don't care. The bigger the crowd the better.

No Exit - What was the best live experience?

Ray - As far as I know when I was playin in the band, probably all of them. I love playing live, I won't be in a band if I didn't love playing live. It's the best rush I know of. I like playing live more then anything else I do. The best one would be when we played with Blast in Miami. Tony had to quit his job because of that show, he couldn't get the day off so he kinda gave himself the day off. We played + we had never played in Miami before, we weren't sure how the crowd would be like. I knew people down there had heard of us, but I was really surprised. There was a good turnout, great crowd response, + we played pretty well. The whole night the crowd was just the best absolutely. Tony hardly had the mike all the show, most of the show he was just floating on top of the crowd trying to get the mike back. Everyone was singing along, I was really surprised to



see everyone singing along or wantin to singing 'em. It was a really great feeling, I just had this burning feeling inside as we walked off the stage. Then B'last played it just sealed the night up perfect.

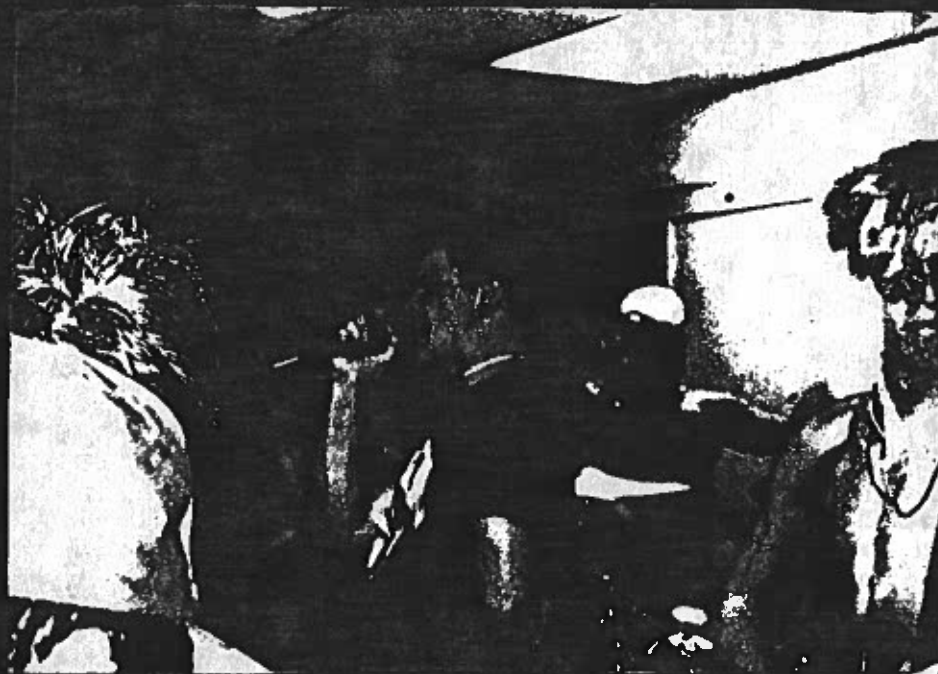
No Exit - Tell me someone within the hardcore/straight-edge scene who has had the biggest influence on you, either in the playing of your instrument or in your personal attitudes. Why is this person so influential to you?

Ray - My person who influences me the most is Dan O Mahony. His philosophy of straight-edge, goes beyond don't drink, don't smoke, don't do drugs. He's just really smart, I just like everything he has to say. It totally reinforces all my ideas. I like his band-No For An Answer rips. As far as my instrument playing, there's just so many drummers who are really into it that it's not funny. Probably one of my favorites is Bill Stevenson, cuz he is just ultimately fast, if any drummers out there are really listening closely to him you would totally agree with me. He's got to be one of the best alive.

Dain - I play bass. My biggest musical influence would be Doyle from the Misfits. And for my personal opinions I would say Raybles, from Warzone, cuz being a skinhead in America is what Raybles talks about + that's what I am-Dain Johnson-is a skinhead.

Tony - As a way of life Ian MacKaye, as in personal beliefs. Henry Rollins in the way I sing.

Chad - Brian Baker, even though he's gotten fully slagged in the hardcore scene for playing what he really wants to play.



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